

2-26-2004

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

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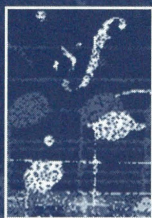
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THE ITHACA COLLEGE WIND ENSEMBLE

STEPHEN PETERSON, CONDUCTOR

**FORD HALL
ITHACA COLLEGE
FEBRUARY 26, 2004
8:15 P.M.**

**GOVERNOR MIFFLIN HIGH SCHOOL
READING, PENNSYLVANIA
MARCH 3, 2004
7:30 P.M.**

**THE AMERICAN BANDMASTERS ASSOCIATION
ANNUAL CONVENTION
WILLIAMSBURG, VIRGINIA
MARCH 4, 2004
7:30 P.M.**

PROGRAM

Overture to Colas Breugnon (1967)

Col. Arnald D. Gabriel, conductor

Dmitri Kabalevsky (1904–87)

Transcribed by Walter Beeler (1908–73)

The *Overture to Colas Breugnon* is an energetic and spirited piece that was composed as the overture to Dmitri Kabalevsky's opera based on Romain Rolland's novel of life in Burgundy, France, during the 16th century. The title character is the hero of the opera and is a mixture of Robin Hood and François Villon, a French lyric poet who was banished from Paris in 1463.

One of Russia's highly talented composers, Kabalevsky was a contemporary of Dmitri Shostakovich and Serge Prokofiev. Kabalevsky began his study of music at the Scriabin School of Music in Moscow at the age of 14. In 1925 he entered the Moscow Conservatory and studied composition with Nikolav Miakovsky, who greatly influenced Kabalevsky's early works. His later style is marked by clear tonality and energetic rhythms. Kabalevsky served as composer and professor of composition at the Moscow Conservatory. American Bandmasters Association (ABA) member Walter Beeler, the director of bands at Ithaca College from 1932 to 1968, created this well-known transcription.

Ballad for Band (1946)

Richard E. Strange, conductor

Morton Gould (1913–96)

Commissioned by the Goldman Band, *Ballad for Band* is based on the style and elements of the Negro spiritual, though it does not contain any direct quotes from existing spiritual melodies. Instead, it is an original expression of what Gould called, "the Negro folklore idiom" that intrigued the composer: "The spirituals have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual is an emotional, rhythmic expression. The spiritual has a universal feeling; it comes from the soul, from the gut."

Morton Gould's musical career began at the age of four when he started piano lessons. His first published composition was at the age of six (entitled *Just Six*), and at eight he was awarded a one-year scholarship to the Institute of Musical Art, which would later combine with the Juilliard School of Music. Gould's childhood memories of bands being poor and out of tune discouraged him from writing for the ensemble; however, in the early 1940s, after a series of conducting appearances with the University of Michigan Band, Gould "realized what a great music-making machine we had." From that point on Gould wrote several pieces for band, including many works that have become standards of the repertoire.

Samson March (1927)

Robert C. Fleming, conductor

Karl King (1891–1971)

Arranged by John P. Paynter (1928–96)

Samson March is dedicated to Carl Pray, saxophonist and equipment manager for the Karl King Circus Band. In a letter written by Carl Pray, he recalls how the march came into being: "In the summer of, I believe, 1927, we were playing several weeks of fair engagements. In those days, the King band had a full camp outfit and carried our own cook, so we were able to be together in the smaller towns where there were no hotel accommodations. There were four of us who traveled by truck from job to job, and we set up the camp and then moved it to the next job. This time we

had two days to get from Jefferson, Iowa, to Rock Rapids, Iowa. In those days we had dirt roads and a truck that would not go more than 15 miles per hour downhill with the wind. At any rate, we had no spare tire and between Jefferson and Rock Rapids we had 17 blowouts. We got into Rock Rapids about 5:30 p.m., just as the band had finished the afternoon show of the first day. Everyone pitched in to get the camp set up before the night show started. I put a big crate of army cots on my back and carried them over to the tent where we slept. They were quite heavy, and Karl saw me and reprimanded me for carrying too heavy of a load. He said, 'What are you trying to do, a Samson act?' The next morning after breakfast he wrote the march, and that afternoon we played it." Though *Samson March* is not nearly as famous as King's *Barnum and Bailey's Favorite*, the electricity of the opening and of the "break-up" or "dog fight" strains, along with the beautifully contrasting "trio" section, reveal this march to be a real jewel. This revised edition by John P. Paynter includes an extended format of the trio section to highlight its tuneful melody.

Karl King began his long career in music at the age of 11 when he bought a cornet with money he earned selling newspapers. He soon exchanged that instrument for a euphonium, which he played in some local military bands. His only formal music instruction consisted of four piano lessons and one harmony lesson from a musical show director. His academic education ended with the eighth grade. King had his first composition published at age 17. When he was 18, he left home and began playing with various community and circus bands, including the famed Barnum and Bailey Circus. After serving for two years as bandmaster with Barnum and Bailey, King started a publishing business that he eventually settled in Fort Dodge, Iowa. King conducted the Fort Dodge Municipal Band for 51 years, building it into one of the nation's best-known bands. During that time he also worked with countless school bands and was one of the founders of the American Bandmasters Association; he was elected president of the ABA in 1938.

Vientos y Tangos (2002)

Russel Mikkelson, conductor

Michael Gandolfi (b. 1956)

Michael Gandolfi says: "*Vientos y Tangos (Winds and Tangos)* was commissioned by the Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece I devoted several months to the study and transcription of tangos from the early style of Juan D'Arienzo and the 'tango nuevo' style of Astor Piazzolla to the current trend of 'disco/techno tango,' among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass."

Rock and jazz improvisation formed the basis for Michael Gandolfi's earliest musical involvement at age eight, when he taught himself to play guitar. As he became increasingly proficient in improvisation, he developed an interest in composition and began formal study in his early teens. He received B.M. and M.M. degrees in composition from the New England Conservatory of Music and studied as a fellow at the Yale Summer School of Music and Art, the Composers Conference, and the

Tanglewood Music Center. Gandolfi's awards include grants from the Fromm Foundation, the Koussevitzky Music Foundation, the John Simon Guggenheim Foundation, the American Academy of Arts and Letters, and the Massachusetts Cultural Council. The Boston Symphony, the San Francisco Symphony, the Orpheus Chamber Orchestra, and the Saint Paul Chamber Orchestra are just a few of the leading ensembles that have performed Gandolfi's music.

Shortcut Home (1998)

Dana Wilson (b. 1946)

Kenneth Singleton, conductor

Dana Wilson describes *Shortcut Home* as "a rousing and rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving toward the 'home' of the final C-major chord." This piece is included on the recent recording of Dana Wilson's music by the Ithaca College Wind Ensemble entitled *Vortex*.

Dana Wilson currently serves on the Ithaca College faculty as the Charles A. Dana Professor of Composition. His wind band awards include the Sudler International Composition Competition Prize and the American Bandmasters Association/Ostwald Composition Prize. Performances of his music are increasing throughout Australia, Europe, the Far East, and the United States. Wilson began studying music at the age of six. He holds degrees from Bowdoin College, the University of Connecticut, and the Eastman School of Music. In addition to his work at Ithaca College, he is active as a jazz pianist, conductor, clinician, and author. He has received a number of commissions from professional and educational ensembles, as well as numerous grants from music and arts organizations such as the National Endowment for the Arts, the New York Foundation for the Arts, the New England Foundation for the Arts, the New York State Council for the Arts, Arts Midwest, and Meet the Composer.

O Magnum Mysterium (2003)

Morten Lauridsen (b. 1943)

Richard Clary, conductor

Transcribed by H. Robert Reynolds (b. 1934)

Morten Lauridsen's choral setting of *O Magnum Mysterium* (*O Great Mystery*) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale, conducted by Paul Salamunovich. About his setting Morten Lauridsen writes, "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy. H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer."

Morten Lauridsen is most noted for his six vocal cycles and his series of a cappella motets that are performed regularly by distinguished ensembles and vocal artists throughout the world. A compact disc of his compositions entitled *Lauridsen—Lux Aeterna* (which includes a recording of *O Magnum Mysterium* by the Los Angeles Master Chorale) was nominated for a Grammy Award in 1998. His *Dirait-on* and *O Magnum Mysterium* are the all-time best-selling choral octavos distributed by

Theodore Presser Company, in business since 1783. A longtime faculty member of the Thornton School of Music at the University of Southern California, Lauridsen chaired the composition department there from 1990 to 2002 and was composer in residence of the Los Angeles Master Chorale from 1994 to 2001.

Dance Movements (1997)

Philip Sparke (b. 1951)

Stephen Peterson, conductor

Ritmico

Molto vivo

Lento

Molto ritmico

Commissioned by the U.S. Air Force Band, *Dance Movements* was premiered at the Florida Music Educators Association Convention in January 1996. The first movement is written in a Latin American dance style. The second movement features the woodwinds in the style of an English country dance, while the third movement is a classical ballet love duet for the brasses only. The final movement features the full band in a Bernstein *West Side Story*-style finale.

Philip Sparke works full-time as a music editor, conducts a brass band, produces recordings, and arranges and adjudicates. He has composed approximately 150 highly respected concert works for wind and brass bands. Sparke wrote his first symphony at age 14. When he was 15, he taught himself to play the trumpet. He studied composition, trumpet, and piano at the Royal College of Music from 1971 to 1975. He is editor for the Studio Music Company and conductor for the Hillingdon Brass Band.

Program notes are by Kevin Zamborsky, Heidi J. Gilbert, and from *Program Notes for Band*.

GUEST CONDUCTORS

COLONEL ARNALD D. GABRIEL retired from the United States Air Force in 1985 following a distinguished 36-year military career, at which time he was awarded an unprecedented third Legion of Merit for his service to the United States Air Force and to music education throughout the country. He served as commander/conductor of the internationally renowned U.S. Air Force Band, Symphony Orchestra, and Singing Sergeants from 1964 to 1985. In 1990 he was named the first conductor emeritus of the U.S. Air Force Band at a special concert held at DAR Constitution Hall in Washington, D.C. Colonel Gabriel served on the faculty of George Mason University in Fairfax, Virginia, from 1985 to 1995, as conductor of the George Mason University Symphony Orchestra and as chairman of the music department for 8 of those 10 years. In recognition of his 10 years of service to the university, he was named professor emeritus of music. Colonel Gabriel earned both his bachelor and master of science degrees in music education at Ithaca College. In 1989 Ithaca College conferred upon him an honorary doctorate of music degree, and in 1997 he was further honored with the Ithaca College Lifetime Achievement Award.

RICHARD E. STRANGE, professor emeritus of music and director of bands at Arizona State University (where he worked for 25 years), received degrees from Wichita State University, the University of Colorado, and Boston University. He received his doctor of musical arts in performance and studied with George Madsen (flute) and Pasquale Cardillo (clarinet) with the Boston Symphony Orchestra. He has conducted, judged, or given clinics in Austria, Belgium, Canada, England, France, Germany, Guam, Hong Kong, Italy, Japan, the Netherlands, New Zealand, Sweden, Switzerland, and the United States. Before working for Arizona State University he was the director of bands at Carnegie-Mellon University, where his bands gave six annual concerts in New York's Carnegie Hall, preceded by two in New York's Town Hall.

In December 1991 Strange received the Distinguished Service to Music Medal given by Kappa Kappa Psi, the national honorary band fraternity. In July 1995 he was named outstanding bandmaster of the year by the members of the Kansas Bandmasters Association and was inducted into the Phi Beta Mu (the international bandmasters fraternity) Hall of Fame. A few months later, in December 1995, he was elected to the Academy of Wind and Percussion Arts (National Band Association). In September 1996 he was presented with the Wichita State University Distinguished Alumnus Award and, in January 1998, was named music educator of the year by the Arizona Music Educators Association. In December 2003 he received the Medal of Honor from the Midwest Clinic. He has been active in the Arizona community orchestra field as music director of the Tempe Symphony Orchestra since its inception in 1975.

ROBERT C. FLEMING was professor of music, associate director of bands, and director of the Sun Devil Marching Band at Arizona State University from 1974 to 2002. He has degrees from the Indiana University of Pennsylvania, Carnegie-Mellon University, and Southern Illinois University. Under his direction the Arizona State University Sun Devil Marching Band received the 1991 Sudler Trophy, distinguishing it as one of the most outstanding marching band programs in the country. He also conducted the Arizona State University Wind Ensemble, Concert Band, and Sun Devil Basketball Pep Bands. Prior to his arrival at Arizona State University in 1974 he was the director of bands at the University of Tennessee at Martin for seven years.

RUSSEL MIKKELSON serves as director of university bands and associate professor of conducting at the Ohio State University, where he conducts the wind symphony and chamber winds, guides the graduate wind conducting program, and oversees all aspects of the university's band program. Under his direction the Ohio State University Wind Symphony has performed at the 2001 Oregon Music Educators Association Convention and recorded two CDs entitled *Sounds, Shapes, and Symbols* and *Jubilare*. A strong advocate for the creation of new works, Mikkelson serves on the Big Ten Band Directors Association Commissioning Panel, and has instituted a program of regular commissioning projects at Ohio State University, including the new Donald E. McGinnis Award in band composition, scheduled to begin in 2004–5.

KENNETH SINGLETON has been the director of bands and chairman of the wind conducting program at the University of Northern Colorado since 1985. Under his leadership the wind ensemble was invited to perform at the 1993 College Band Directors National Association's national convention and annually performs at the Colorado Music Educators Association's annual convention. In 1998 Singleton was elected to the Colorado Bandmasters Association Hall of Fame, and in 2000 he was elected to membership in the American Bandmasters Association. He holds degrees from the University of South Florida and the Yale University School of Music, where he received the first doctorate in tuba performance ever to be awarded by Yale.

RICHARD CLARY is the newly appointed senior conductor of bands, director of wind ensemble studies, and professor of conducting at Florida State University. He serves as music director of the university's wind orchestra and graduate chamber winds, and teaches graduate courses in wind band conducting and literature. Prior to his appointment to the Florida State University faculty, Clary served as director of bands and associate professor of conducting at the University of Kentucky. Under his direction the University of Kentucky Wind Ensemble gave highly acclaimed performances on six occasions for prestigious musical events. Prior to his appointment at the University of Kentucky he served as a member of the music faculties of the University of Utah, University of Arizona, and Marcos de Niza High School in Tempe, Arizona. He holds bachelor's and master's degrees from Arizona State University and is a candidate for the doctor of musical arts degree in instrumental conducting at the University of Washington.

STEPHEN PETERSON was appointed director of bands at Ithaca College in 1998. In addition to his duties as the wind ensemble conductor, he teaches courses in conducting and wind literature. From 1988 to 1998 he served as associate director of bands at Northwestern University. Peterson was also conductor of the renowned Northshore Concert Band. He served on the faculty at Stephen F. Austin State University in Nacogdoches, Texas, and has several years of teaching experience in Arizona's public schools. Peterson holds bachelor's and master's degrees from Arizona State University and a doctor of music degree from Northwestern University. His ensembles have appeared at conventions of the American Bandmasters Association, the College Band Directors National Association, the National Association of College Wind and Percussion Instructors, the American School Band Directors Association, at Orchestra Hall with the Chicago Symphony Chorus, and at Lincoln Center. For many years Peterson served as a new music reviewer for *Instrumentalist* magazine and is active as a conductor and clinician throughout the United States, Canada, and the People's Republic of China.





Ithaca College Wind Ensemble

ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, conductor

Heidi J. Gilbert, graduate assistant conductor

Kevin Zamborsky, graduate assistant conductor

Piccolo

Tiffany Carson, Libertyville, Ill.

Flute

Lauren Avellino, North Massapequa, N.Y.

*Elaine Olschesky, Northern Cambria, Pa.

Melissa Wierzbowski, Buffalo, N.Y.

Oboe

Julia Capurso, Longmeadow, Mass.

Noelle Drewes, Columbus, Ohio

*Alex Hughes, Hamburg, N.Y.

English Horn

Noelle Drewes, Columbus, Ohio

E-flat Clarinet

Alexandria Hanessian, Harpursville, N.Y.

B-flat Clarinet

Sarah Bennett, Syracuse, N.Y.

Eric Callahan, Valatie, N.Y.

Will Cicola, Indiana, Pa.

Wolcott Humphrey, LeRoy, N.Y.

Amanda Kellogg, Silver Creek, N.Y.

Matthew Libera, Canandaigua, N.Y.

David Minot, Monroe, N.Y.

Caryn Poulin, Berlin, N.H.

*William Stevens, Tioga Center, N.Y.

Bass Clarinet

Diana Hall, Niagara Falls, N.Y.

Bassoon

Katie Barker, Rensselaerville, N.Y.

*Amanda Ginovsky, Brockport, N.Y.

Rebecca Hammontree, Camillus, N.Y.

Contrabassoon

Katie Barker, Rensselaerville, N.Y.

Rebecca Hammontree, Camillus, N.Y.

Alto Saxophone

*Joel Diegert, Vestal, N.Y.

Allison Dromgold, Greece, N.Y.

Tenor Saxophone

Christine Kothe, West Hurley, N.Y.

Baritone Saxophone

Adam Ramsay, Essex Junction, Vt.

Bass Saxophone

Timothy Rosenberg, Pennellville, N.Y.

Trumpet

Aaron Evens, Portville, N.Y.

Heidi J. Gilbert, Wisconsin Rapids, Wis.

Jesse Hazzard-Watkins, Amherst, Mass.

*Jesse King, Latham, N.Y.

Kristen Meyers, Rochester, N.Y.

Jeremy Schlegel, Hanover Township, Pa.

Christopher Yee, Houston, Tex.

Horn

Leah Jones, West Chester, Ohio

Carlie Kilgore, Webster, N.Y.

*Tyler Ogilvie, Holbrook, N.Y.

Liz Spang, Syracuse, N.Y.

Jenna Troiano, Lake Grove, N.Y.

Trombone

Sarah Paradis, Vestal, N.Y.

*Ryan Zawel, New York, N.Y.

Bass Trombone

Mark D. Walsh, Stone Ridge, N.Y.

Euphonium

Alan Faiola, Foster, R.I.

*Phil Giampietro, Cheshire, Conn.

Tuba

*Christian Carichner, Horseheads, N.Y.

Bryan Lewis, Fairview, Pa.

Timpani

Nicholas Galante, Stroudsburg, Pa.

Percussion

*Ian Craft, Homer, N.Y.

Brian Ente, Fairfield, Conn.

Taryn Lott, Homer, N.Y.

Josh Oxford, Ithaca, N.Y.

Lee Treat, Honolulu, Hawaii

Double Bass

Patrick O'Connell, Boston, Mass.

Piano

Mike DeSaye, Colts Neck, N.J.

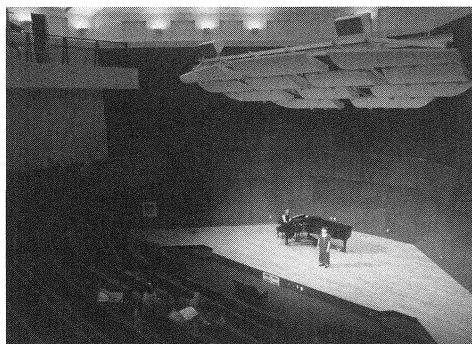
Harp

Myra Kovary, Ithaca, N.Y.

Vince Zentner, Norfolk, Va.

*principal

THE ITHACA COLLEGE WIND ENSEMBLE



Hockett Family Recital Hall

The Ithaca College Wind Ensemble was founded in 1981 and is the premier wind band at the School of Music. Following in the rich tradition of Patrick Conway and Walter Beeler, the ensemble, conducted by Stephen Peterson, presents eight concerts annually, both on campus and by invitation at such venues as Lincoln Center. The ensemble completed a highly successful tour of England and Ireland in 1997. Through a demanding schedule of concerts, tours, and recordings, the wind ensemble has developed a

broad reputation for performing excellence, innovative programming, and commitment to new music. Guest conductors and composers from around the globe who have worked with the ensemble include Samuel Adler, David Amran, Frank Battisti, Warren Benson, John Corigliano, Michael Daugherty, Lukas Foss, Arnald Gabriel, John Harbison, Karel Husa, Donald Hunsberger, Libby Larsen, Timothy Mahr, David Maslanka, Ron Nelson, Larry Rachleff, Timothy Reynish, Carl St. Clair, Gunther Schuller, Joseph Schwanter, Roberto Sierra, Steven Stuckey, and Dana Wilson. All but three members of the wind ensemble are undergraduate students; most are pursuing degrees in music education or four-and-one-half-year degrees in music education and performance.

THE SCHOOL OF MUSIC

Ithaca College's School of Music enjoys a distinguished reputation among institutions for professional music study in the United States. A celebrated faculty teaches some 450 undergraduate music majors each year, maintaining the conservatory tradition within a comprehensive college setting. The School of Music is home to specialists in virtually every orchestra and band instrument; in voice, piano, organ, and guitar; and in music education, jazz, composition, theory, history, and conducting. Ithaca's music professors perform regularly on campus and throughout the country in recitals and concerts, contribute to publications and professional organizations, and make presentations at numerous conferences and workshops every year.



The James J. Whalen Center for Music

What really sets apart the Ithaca College School of Music is the faculty's combination of impressive credentials and dedication to teaching students—to fostering students' learning, developing their talent, and transforming them into trained professionals ready to participate in the strongest school systems, the best graduate

schools, and the finest orchestras, opera companies, and other arts organizations. Students who enroll in the School of Music are already dedicated musicians who want to study with the best. From Ithaca's unique environment, where caring faculty require excellent musicianship and performance, students emerge prepared to make the most of their abilities.

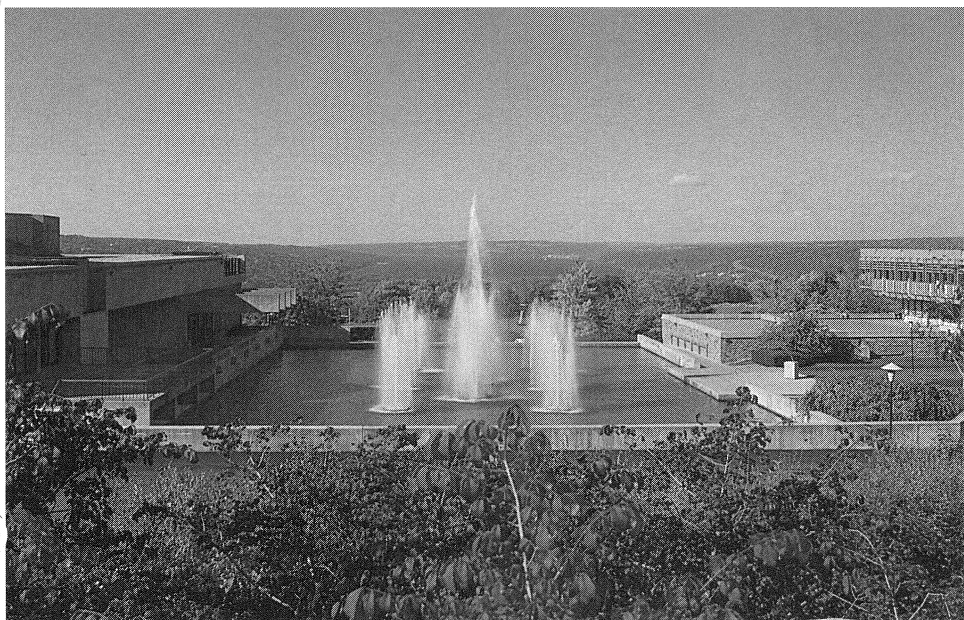
THE WHALEN CENTER FOR MUSIC



Entrance to the James J. Whalen Center for Music

In 1999 Ithaca College celebrated the opening of the James J. Whalen Center for Music. New construction added 69,000 square feet to the 72,000 square feet provided by the former Ford Hall, the home of the School of Music since 1965. Among the major new spaces in the Whalen Center are a recital hall, large rehearsal rooms, a lecture hall, classrooms, faculty teaching studios, an ensemble library, piano and instrumental repair facilities, music education teaching facilities, computer labs and classrooms, piano classrooms, electroacoustic music studios, and state-of-the-art recording studios to accommodate Ithaca's music recording degree. The four-story atrium that connects a large portion of the addition to the original building is breathtaking. The overall effect of the building's design is one

of beauty and functionality, making the Whalen Center one of the finest facilities for music study in the country.



The fountains next to Dillingham Center with Cayuga Lake in the background

WIND AND PERCUSSION FACULTY

Wendy Mehne, flute
Kelly Covert, flute
Paige Morgan, oboe
Michael Galván, clarinet
Richard Faria, clarinet
Lee Goodhew, bassoon
Steven Mauk, saxophone
Kim Dunnick, trumpet
Frank Campos, trumpet
Alex Shuhan, horn
Harold Reynolds, trombone
David Unland, euphonium and tuba
Gordon Stout, percussion
Conrad Alexander, percussion
Henry Neubert, double bass

ADMINISTRATION

Peggy Ryan Williams, President
Peter Bardaglio, Provost
Arthur E. Ostrander, Dean, School of Music
William Pelto, Associate Dean, School of Music
Townsend Plant, Admissions Coordinator, School of Music

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